oder für deutsche Orgel.

III = Swell. = 3. Manual (Schwellwerk.)
II = Great. = 1. Untermanual.
I = Choir. = 2. Oberwerk.

A Monsieur Alexandre Guilmant.

TROIS IMPRESSIONS.

I. HARMONIES DU SOIR.

Adagissimo con molto espressione. ♪=76.

Sigfrid Karg-Elert, Op. 72. № 1.

II. 8 ft Solo.

mp *sempre legato*

MANUALE.

I. Soft 8 & 4 ft

pp *sempre legato*

PEDAL.

pp Soft 16 & 8 ft

add 4 ft

rall. - - - -

III.

16, 8, 4 & 2 ft

pp *misterioso*

mf

mf

pp

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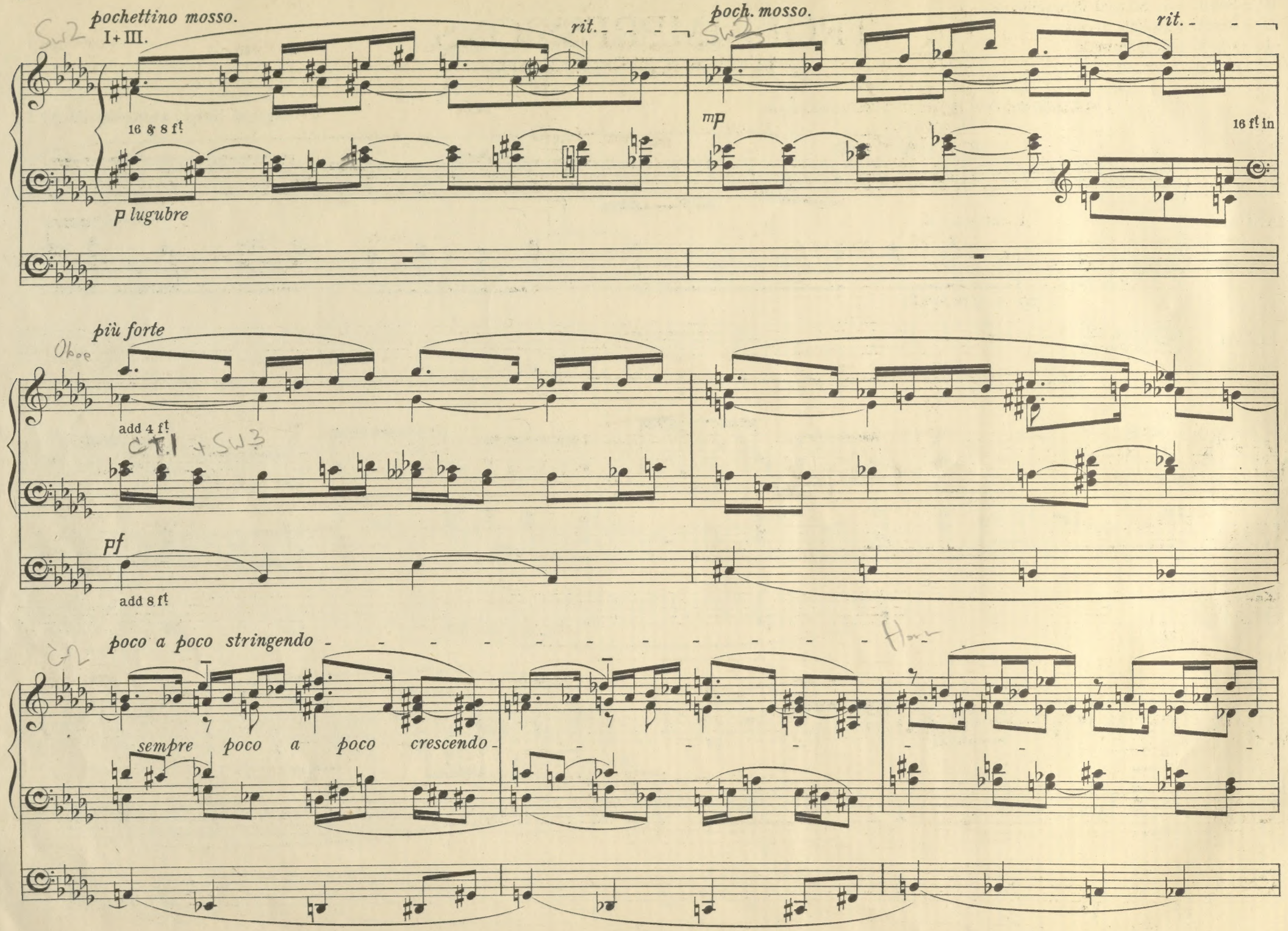
pochettino mosso.
I + III.
rit.
poch. mosso.
rit.
16 & 8 ft
mp
16 ft in
p lugubre
più forte
add 4 ft
pf
add 8 ft
poco a poco stringendo
sempre poco a poco crescendo

quasi a tempo (non troppo lento.) ♪=88

accel.

II.

fz

ff Full

Reeds in

ff Full

Reeds in

meno forte

rit. lunga

più piano

meno forte

più piano

Adagissimo.

I. Clarionet 8 ft

mp

III.

pp

add soft 8 ft

poco stringendo

add 8 ft

add 4 ft

mf *ten.*

ten.

ten.

ten.

add 16 ft

II. Soft 8 ft

p

delicatissimo

III.

PP Celeste

p

8 ft in, add soft 32 ft

I. *slentando*

III.

I.

III.

PPP misterioso

PP

PPP misterioso

PP

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A Monsieur Alexandre Guilmant.

TROIS IMPRESSIONS.

II. CLAIR DE LUNE.

Sigfrid Karg-Elert. Op. 72. № 2.

Tranquillo e sempre delicato. ♩=80.

MANUAL.

PEDAL.

III

ppp [Celeste]

add 8 ft

I

mp

pp

dolce

più sonoro

mf

pochettino mosso

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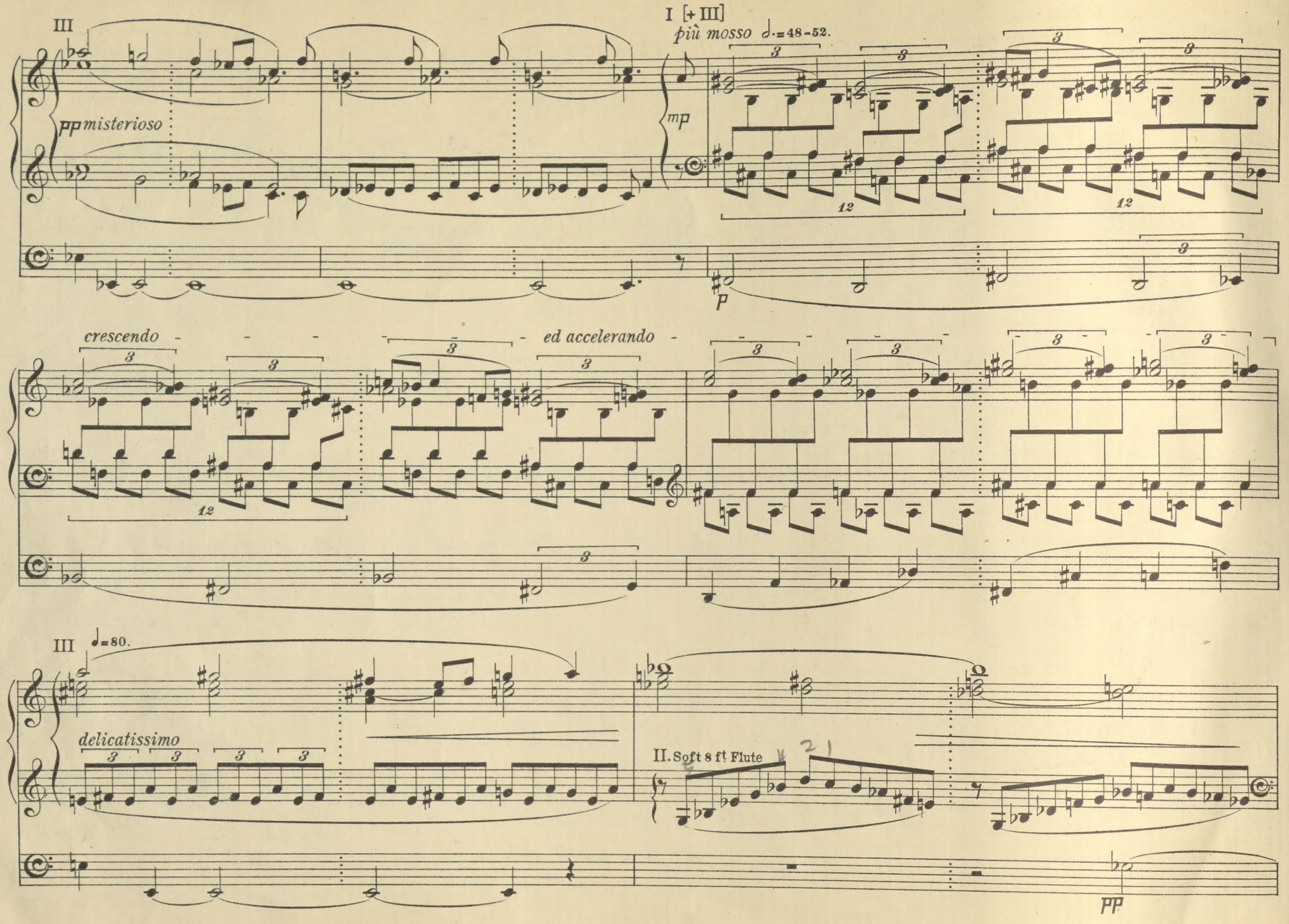
III
pp misterioso
I [+ III]
più mosso ♩.=48-52.
mp
p
crescendo
ed accelerando
III ♩=80.
delicatissimo
II. Soft 8 ft Flute
pp

I

p delicato

II

III *dolce*

p

pp

p

I

pp

Lento

sempre III

8 ft in [16 & 4 ft Solo]

p

III

sempre I

III

ppp

mp *ppp*

ppp *mp* *ppp*

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Modern Transcriptions for Organ

EDWARD ELGAR
No. 1 **Nimrod** 1/6
(No. 9 of Variations on an Original Theme)
arranged by
W. H. HARRIS

GUSTAV HOLST
No. 2 **Chaconne** 2/–
arranged by
HENRY G. LEY

BIZET
No. 3 **Adagietto** 1/–
(from "L'Arlésienne" Suite I)
arranged by
GILBERT BEARD

DOMENICO SCARLATTI
No. 4 **Pastorale** 1/6
(Sonata for the Harpsichord)
arranged by
GILBERT BEARD

FRANCOIS COUPERIN
No. 5 **Sœur Monique** 1/6
(Gigue en Rondeau)
arranged by
GUY WEITZ

MICHAEL CHRISTIAN FESTING
No. 6 **Largo, Allegro, Aria and Two Variations** 2/–
(from Sonata in E for Violin and Thorough-Bass)
arranged by
G. T. THALBEN-BALL

WALFORD DAVIES
No. 7 **Memorial Melody in C** 2/–
(for Orchestra and Organ)
arranged by
WALFORD DAVIES

GODFREY SAMPSON
No. 8 **A Pastoral Tune** 1/6
(for Violin and Piano)
arranged by
GODFREY SAMPSON

MAURICE GREENE
No. 9 **Two Trios** 2/–
arranged by
HARRY WALL

CHARLES AVISON
No. 10 **Concerto in D** 3/–
arranged by
CLIFFORD HARKER

S. WESLEY
No. 11 **Allegro Moderato in D** 1/6
arranged for modern organ by
HARRY WALL

EDWARD ELGAR
No. 12 **Solemn Prelude** 2/–
(from "For the Fallen")
arranged by
HARVEY GRACE

WILLIAM BOYCE
No. 13 **Symphony No. 4 in F** 2/–
arranged by
ARTHUR HUTCHINGS

HENRY PURCELL
No. 14 **Suite** 2/–
(from "Dioclesian")
arranged by
ERIC H. THIMAN

EDWARD ELGAR
No. 15 **Adagio** 1/6
(from the Violoncello Concerto, Op. 85)
arranged by
DOM GREGORY MURRAY

London: NOVELLO AND COMPANY, *Limited*

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II = Great. = 1. Hauptmanual.
I = Choir. = 2. Obermanual.

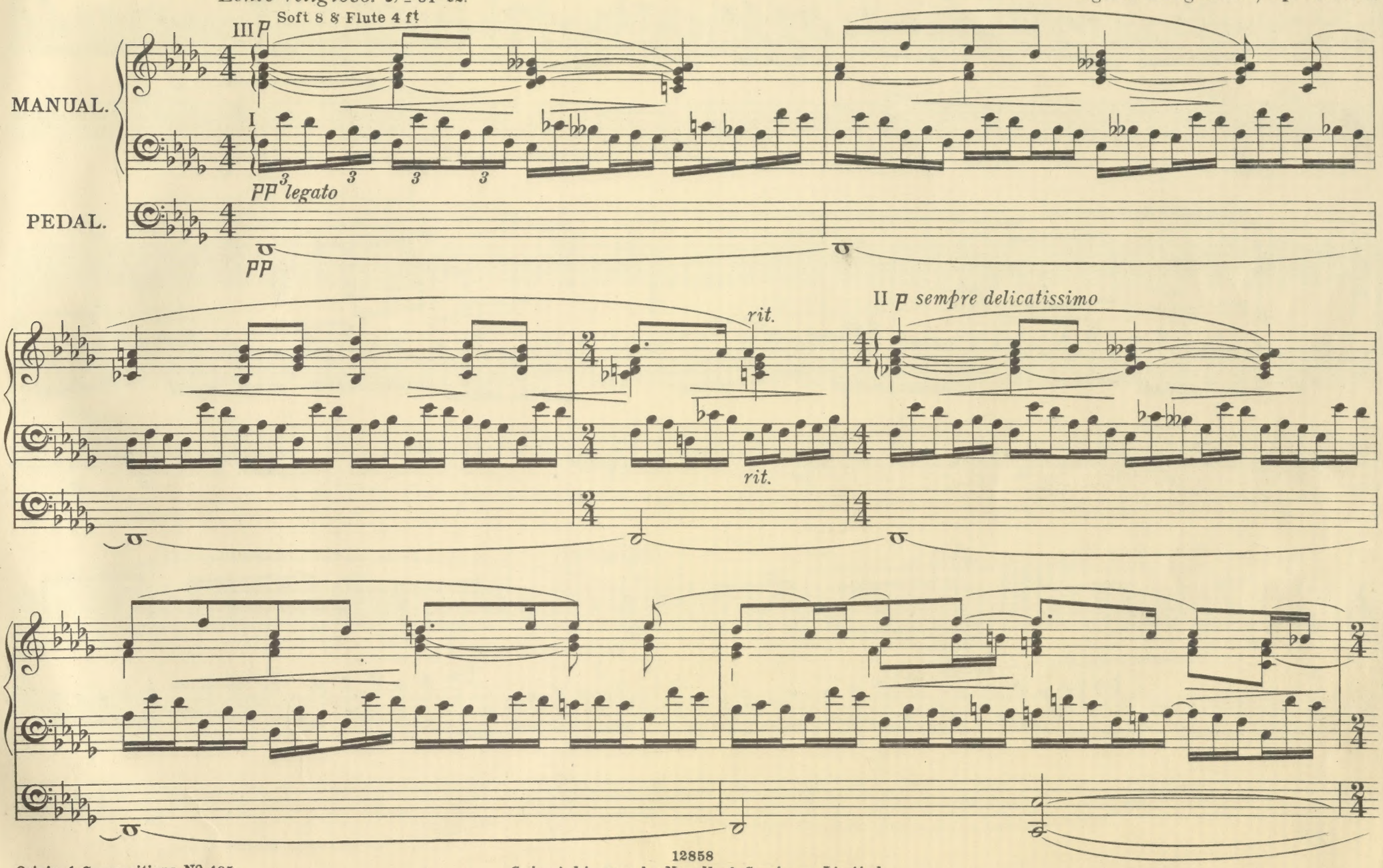
A Monsieur Alexandre Guilmant.

TROIS IMPRESSIONS.

III. LA NUIT.

Lento religioso. ♪ = 84-92.

Sigfrid Karg-Elert, Op. 72. Nº 3.



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pochettino mosso

Soft 16, 8 & 4 ft (with Oboe 8 ft)

III

p *f* *f*

rfz

poco - - a - - poco - - - - - stringendo

p

mf

poco a poco cresc.

f

p tranquillo

III

p

f

p

II

mf

I [+ III]

f

II

mf

Tempo primo.

III

pp

p *rit.*

I

3 3 3 3

sempre pp

p

mf add 8 ft

mf

più f

f II [8 III] *poco a poco accelerando*

più f

f

pomposo e grave

rfz *ff* full

Reeds in *meno f*

mf *più p* *p*

delicato

III [with Celeste]

pp *divoto*

I

pp

add 16 ft

poco a poco *diminuendo* *rit.*

16 ft in *molto lentando*

I or III *ten.*

III

ppp

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